The EDISON KINETOGRAM

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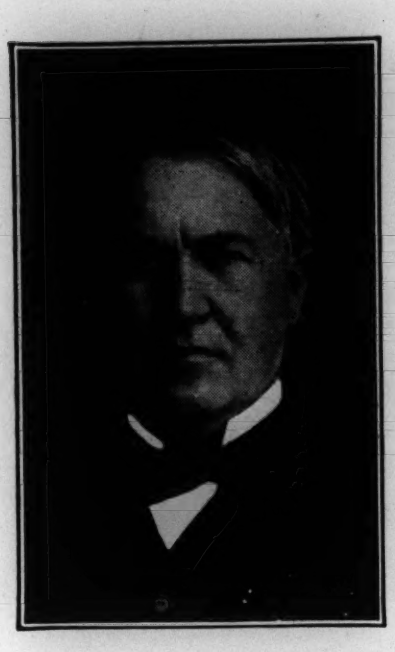
TRADE MARK
Thomas A Edison

August 15, 1912 No. 9

SCENE FROM
THE PRISONER OF WAR
FILM No. 7056
Released September 7th, 1912

EDISON FILMS TO BE RELEASED on September 4, 7, 11 & 14, 1912

Vol. 5 AUGUST 15, 1912 No. 9



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

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EDISON FILMS

Released between September 2nd and 16th, 1912.

IN this issue we announce an unusually strong dramatic series:—"The Prisoner of War" chronicles as accurately as possible numerous events which took place during Napoleon's captivity on St. Helena, and is most interesting historically and dramatically. A subject full of pathos and dignity, handled with the utmost care and containing beautiful scenery. It is a feature film in every sense of the word.

Another of our pictures of the lumber camps is "Jim's Wife," to be released on September 4th. The plot is so real that it will be followed with breathless interest.

The late O. Henry's "A Chaparral Prince" forms the basis of "A Western Prince Charming."

"The Passer-by" is a beautiful story of unrequited devotion, tensely dramatic in the telling.

"A Man in the Making" is a clear argument for the effectiveness of the Y.M.C.A., incorporated into an interesting love story.

"The Little Bride of Heaven" is a pathetic story of the saving of a child's religious faith.

"The Angel and the Stranded Troupe," "Kitty's Hold-up," "Apple Pies" and "How Father Accomplished His Work" are irresistible comedies of a most original character, admirably staged and acted.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **September 4th, 7th, 11th & 14th, 1912**

Jim's Wife

DRAMATIC—RELEASED SEPTEMBER 4th, 1912

Film No. 7045 **Copyrighted, May, 1912** **Code, Voropfer** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JIM, the boss of the lumber camp ..... GEORGE LESSEY
HIS WIFE ..... MIRIAM NESBITT
TOM, a newcomer ..... HAROLD M. SHAW
TWO BAD CHARACTERS ..... GUY HEDLUND, ARTHUR HOUSMAN
Lumbermen

JIM'S wife, Nell, is the idol of the lumber camp in the Maine woods where Jim is boss. One day there drifts into camp a man named Tom Taylor, a rough woodsman, and Jim gives him a job and invites him to take pot luck with Nell and himself. He is at once attracted by Nells' comely appearance, and contrives to meet her whenever possible. Nell, however, has no feeling but hatred for Tom, and warns him that if he persists in his attentions, she will tell Jim.

Tom is caught under a falling tree, and, Jim not suspecting his true character takes him to his own cabin to receive proper nursing. Tom takes advantage of this to force his attentions upon Nell, who is finally forced to protect herself by telling Jim. Jim is for giving Tom a good thrashing, but Nell persuades Jim to content himself by turning him out of doors.

Tom furious at this, believes he still could win Nell if Jim were out of the way. To this end, he lures Jim into the woods, then waylays and leaves him unconscious where the giant log-hauler will run over him. Tom then makes his way to Jim's cabin where in a drunken frenzy he informs Nell what he has done. Nell tries to escape but he locks the door and seizes her in his arms. Nell in defending herself, grasps the lighted lamp and strikes him over the head. Tom falls unconscious and Nell rushes out to save Jim from death. She arrives just in time to stop the log-hauler, and Jim is brought to his senses.

Arriving back in camp they see Tom about to emerge from the cabin. Tom sees Jim and locks himself in the cabin where he awaits Jim with loaded revolver in hand. Nell tries to persuade Jim not to enter the cabin, but

(*Continued on page 5.*)

The Angel and the Stranded Troupe

By Bannister Merwin

COMEDY—RELEASED SEPTEMBER 4th, 1912

Film No. 7055 **Copyrighted, June, 1912** **Code, Vorraum** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE MANAGER..... ..... HARRY EYTINGE
THE HEAVY MAN ..... MARC McDERMOTT
THE LEADING LADY...MRS. C. JAY WILLIAMS
THE INGENUE .... BESSIE LEARN
THE COMEDIAN... ..... EDWARD O'CONNOR
THE LEADING JUVENILE . GUY HEDLUND
THE OLD MAN ..... EDWARD P. SULLIVAN
THE ANGEL ..... CHARLES OGLE
HIS WIFE .... ALICE WASHBURN
THE HOTEL PROPRIETOR ..... JOE WILKES
THE HOTEL BOY ... EDWARD BOULDEN
Audience of the Theatre

A "FLY-BY-NIGHT" dramatic company comes to grief in Farm City where they play to the smallest house of the season. Having no money with which to pay their hotel bill or railway fares they are left high and dry at the mercy of a hard-hearted landlord who refuses to serve them any more meals until money is forthcoming.

In the leading lady's room they hold council as to what course to follow. Finally the comedian, having discovered the hotel proprietor's fondness for the game of poker, suggests that they pool what little money they have left, give it to him and he will engage the proprietor in a game and thus enable him to win sufficient money to defray their hotel bill. This is agreed upon and accordingly a little game is started in the private office. The heavy villain occasionally pokes in his head and reports the progress of the game to the others. At first the comedian wins and the out look is bright, but the tide turns and the comedian loses and is finally cleaned out. The actors are now worse off than ever and at their wits' end. The leading man has meanwhile made the acquaintance of Squire Mudge, a venerable and benevolent townsman, who invites him and "a friend or two" to dinner. Quickly returning to the hotel the leading man imparts the joyful information to the rest of the company that at last a square meal is in sight. They lose no time in taking advantage of the offer and are soon seated in the Squire's dining room enjoying a hearty repast.

Upon returning to the hotel that night they face a new complication; the cruel hearted proprietor now refuses them even a bed. However, they make the best of the situation by sleeping in the hotel office where the following morning the good Squire hearing of their dire straits, settles their hotel bill and at the station supplies them with transportation home, and in gratitude the ladies of the company hug and kiss him to the utter disgust of the angry wife who happens upon the scene at that moment and soundly reprimands him, while the happy actors are waving goodbye from the rear carriage of the departing train.

Posters for this subject will be issued.

Kitty's Hold-Up

COMEDY—RELEASED SEPTEMBER 4th, 1912

Film No. 7058 **Copyrighted, June, 1912** **Code, Vorredner** **Approx. Length, 430 feet**

CAST OF CHARACTERS

KITTY ..... GERTRUDE McCOY
BECK, FLO { her sisters ..... } CLARA ADAMS, BESSIE LEARN
THE HOSTESS OF THE DANCE ..... MRS. WALLACE ERSKINE
THE POLICEMAN ..... HARRY EYTINGE
Guests at the dance

WHY do all girls take a delight in dressing up in their brothers' clothes? Kitty, like the rest of her sex, wants to be "a man" if for only a little time.

Kitty has two sisters and they are all invited to an informal dance. Flo and Becky get ready to go, but Kitty feigns illness, and when their escorts arrive they leave Kit behind. They are no sooner gone than Kitty slips to her brother's room and puts on a suit of his clothes. She looks stunning as a college boy, and upon arriving at the dance takes her hostess into her confidence and is introduced around to all the dancers.

Kitty has the time of her life. All the boys are jealous of this "new chap" who flirts with all the girls, and whom the girls take to so readily.

When Kitty gets home she decides that she will give her sisters a scare. Flo and Becky are surprised when they get to their rooms to discover that Kitty is not about. While they are engaged in looking they hear a sound at the window and when they go to it, up pops the head of a burglar. A policeman sees him come in the window and rescues the two sisters. The burglar suddenly commences to beg and throw off his disguise, and lo and behold, it's no other than Kitty. The tables being turned, Beck and Flo in all seriousness tell the policeman "to do his duty." Kitty begs very hard, and the others relenting, the policeman goes and Kitty gets a good shaking from the two sisters, and also promises "never again" to play such a practical joke.

Posters for this subject will be issued.

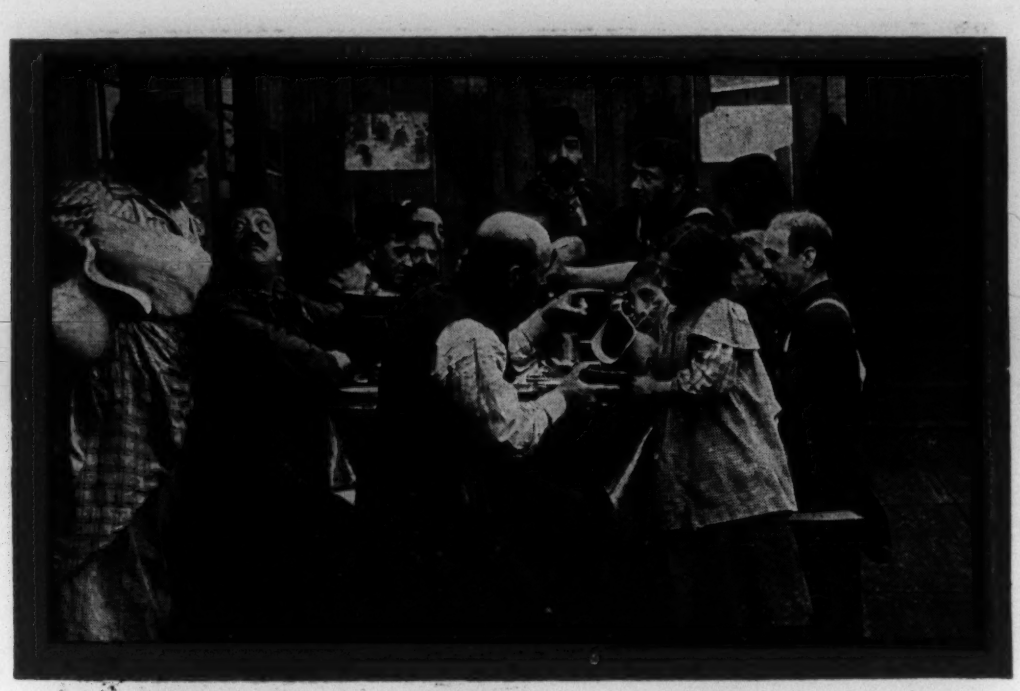
Jim's Wife

(*Continued from page 3.*)

Jim insists, so Nell goes to arouse the men in camp and prevent the encounter if possible. Jim, however, enters the cabin by a rear door and taking Tom unawares, get the drop on him with his gun.

Tom now refuses Jim's offer to fight it out and Jim goes to the door to kick him out. As soon as his back is turned Tom reaches for his revolver, but before he can pull the trigger, Jim sends a bullet crashing through his shoulder.

Posters for this subject will be issued.



A Western Prince Charming

From "A Chaparral Prince," by O. Henry

DRAMATIC—RELEASED SEPTEMBER 7th, 1912

Film No. 7044 **Copyrighted, May, 1912** **Code, Vornenan** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

LENA.....EDNA MAY HAMMEL
HER MOTHER.....BLISS MILFORD
FRITZ, the stage driver.....WILLIAM BECHTEL
MRS. MALONEY, proprietress of the Quarry Hotel.....LOUISE SYDMETH
LEADER OF THE COWBOYS.....GEORGE LESSEY
LENA'S ONE FRIEND.....ROBERT TANSEY
Guests at the Quarry Hotel and Cowboys of the Circle Bar

MRS. HINDEMILLER, a widow with five children, the eldest of whom, Lena, is only eleven years old, finds that the struggle to keep the wolf from the door is becoming too great, and decides to send Lena into service, and arranges to send her to Mrs. Maloney who runs the Quarry Hotel. Lena is placed in charge of Fritz, the old stage driver, and is whirled away to her new home, tightly clasping to her breast her one treasure, a thumb-worn copy of Grimm's Fairy Tales.

Arrived at the Quarry Hotel Mrs. Maloney drives Lena from task to task. Carrying wood and water, sweeping, making beds, waiting on table, washing dishes and scrubbing are only a few of her daily duties.

The hard work, the rough men and Mrs. Maloney's constant abuse, do not tend to cure little Lena of her home-sickness. Her only consolation is her book of fairy tales which she keeps hidden under her cot in the garret. Here, after her day's work she manages to steal a few sweet moments poring over the trials of poor Cinderella and the Prince. But even these are denied her, for Mrs. Maloney discovers Lena at her reading and rudely takes the book from her. This is the last straw. She writes a letter home, telling her mother of her treatment, and that if she does not come and take her away she will jump into the river and drown herself. This letter she drops out of the window to her one friend in the house, little Tommy, with instructions to give it to Fritz to deliver. Tommy gives Fritz the letter just as the stage is pulling out for its night run. The Circle Bar boys have been out on a wild lark. Coming back from town they decide to have some fun with old Fritz. They accordingly hold up the stage in true bandit style, and, seeing Fritz clutching little Lena's letter forthwith make him read it. The pathetic tale it tells has a sobering effect on the boys, and they decide that Mrs. Maloney needs a lesson.

Tying Fritz to a tree, they ride to the Quarry Hotel and very nearly wreck it. Lena hears the noise and huddles frightened on her cot until

(Continued on page 10.)

The Prisoner of War

(Napoleon on the Island of St. Helena)

DRAMATIC—RELEASED SEPTEMBER 7th, 1912

Film No. 7056 **Copyrighted, June, 1912** **Code. Vorrecht** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

NAPOLEON..... CHARLES SUTTON
THE GOVERNOR GENERAL AT ST. HELENA ..... JAMES GORDON
HIS AIDE ..... RICHARD NEILL
Members of Napoleon's Staff, English Officers and Soldiers and Inhabitants of St. Helena

Conqueror and Captive of the Earth art thou!
She trembles at thee still—and thy wild name
Was ne'er more bruited in men's minds than now
That thou art nothing, save the jest of Fame,
Who woo'd thee once, thy vassal and became
The flatterer of thy fierceness, till thou wert
A god unto thyself—nor less the same
To the astounded kingdoms all inert,
Who deemed thee for a time whate'er thou didst assert.—*Byron.*

EMPRESS JOSEPHINE'S last words were "Elba-Napoleon," and we may sum that conqueror's whole life in his last words, "France, the Army, Josephine." No greater proof can be brought forth showing Napoleon's devotion for the woman he divorced, nor of her undying love for him. When Death sealed their lips each other's name was upon them.

To bring forth Napoleon's captivity on the barren rocks of St. Helena in all its detail, would be impossible within the limitations of a few minutes, so "The Prisoner of War" only pretends to give the onlooker a passing glimpse of his life and habits while a captive.

Our first introduction to the Emperor of France is just at the moment when he is bidding farewell to the land he loves so dearly as he is sailing away, a prisoner on board the "Bellerophon" bound for the Island of St. Helena. We are shown his landing at St. Helena, and where he was lodged for the first night. The next we see of the captive is in his room at "Longwood," where he spent nearly five sad, long years; we are shown how well he was guarded and restricted, his quarrels with Sir Hudson Low, his gaoler, and the trick he played upon his guards.

Emperor once, he is now but a broken, gloomy old man, brooding by the fire from which visions of the past arise. We are thus shown the great military leader who once played with thousands of lives across the chequerboard of Europe.

A terrific storm broke along the coast of St. Helena one bleak, cold day, and at sunset Napoleon's star of destiny sank to rise no more except over the dome of the Hotel Des Invalides in Paris, which rears its noble pillars in honour of the great man who lies there, wrapped in the silence of his glory.

Posters for this subject will be issued.

The Passer-by

By Marion Brooks

DRAMATIC—RELEASED SEPTEMBER 11th, 1912

Film No. 7062 **Copyrighted, June, 1912** **Code, Vorrollen** **Approx. Length, 1060 feet**

CAST OF CHARACTERS

THE BRIDEGROOM ..... GEORGE LESSEY
HIS MOTHER ..... MIRIAM NESBITT
THE PASSER-BY ..... MARC McDERMOTT

Guests at the dinner, heads of firms, members of brokers' offices and members of the Stock Exchange.

A YOUNG man, giving a farewell bachelor dinner, receives a note at the last moment saying that one of his guests cannot attend. Rather than allow his place to remain empty as a jest he sends two of his friends to the street to bring in the first man who passes. They enter into the spirit of the idea, pounce upon a poorly dressed old man and drag him into the dinner. At the finish of the dinner, in answer to their insistent demands for a story, he proceeds to tell them the story of his life.

Years ago he too was giving a farewell bachelor dinner, surrounded by his friends, happy in the love of a woman who was to be his wife the next day. In the midst of merriment he was handed a note from the woman saying that she had married another man an hour before. Completely crushed, his first thoughts were of suicide, but he decided to fight down his love and forget her if possible. He plunged into speculation and with several friends formed a pool to corner a certain stock. While the fight was raging furiously and when the victory was within his grasp, he suddenly caught sight of the woman in the balcony of the stock exchange. Her husband was his opponent. Her mute appeal so unnerved him that the tide set in against him and he went down to utter ruin.

Time passed and he was now only the confidential clerk of one of his former associates. In this position a momentary abstraction was brought about by a newspaper item in reference to the woman which caused him to commit a serious blunder resulting in his discharge.

Years later we see him a prematurely aged man employed as bookkeeper. His employer entrusts him with a number of securities to be delivered at once. Hurrying along he meets the woman alighting from her car. Forgetting his errand he stares vacantly after her and finally returns to the office without delivering the securities. His seeming carelessness is rewarded by immediate discharge. Thereafter his decline on the social ladder is very rapid until he has become an object of jest to strangers, and of pity and charity to his former friends. And that is the story of the passer-by invited to the feast.

His story has a chastening effect

(*Continued on page 11.*)

A Man in the Making

Produced in co-operation with the Industrial Department of the U.S.A. International Committee, Young Men's Christian Association

DRAMATIC—RELEASED SEPTEMBER 11th, 1912

Film No. 7059 **Copyrighted, June, 1912** **Code, Vorreiber** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

DICK ..... HAROLD M. SHAW
THE GIRL WHO CHANGES HIS WHOLE LIFE ..... MIRIAM NESBITT
HER BROTHER ..... WILLIS SECORD
HEAD OF A GAMBLING HOUSE ..... MARC McDERMOTT
A NE'ER-DO-WELL ..... WILLIAM WADSWORTH
OFFICERS OF THE Y.M.C.A. BRANCH .. GEORGE LESSEY, WILLIAM BECHTEL, JOHN STURGEON

Attendants at the Y.M.C.A. and frequenters of the gambling house

DICK, a working boy in a shop, accepts an offer of a place in a gambling establishment in the hope of getting out of the rut. When the house is raided, he drops out of a side window to escape the officers and finds himself in the yard of a residence and face to face with a beautiful girl who receives his explanation with sweet dignity and leaves him to make his escape as he chooses. Somehow he never can forget her and life seems different to him after this experience. He declines a further offer from his gambling friend and accepts the first opportunity to better himself. This comes in an invitation to join the Y.M.C.A. classes for mechanical drawing, and here he begins to feel that he is on the right road towards worthiness of his ideal —the girl of his dreams. Things go well until, passing her house one day, he sees her come out accompanied by another young man. He then realises his own unfitness in comparison with the gilded youth; but having started on the right road he perseveres.

His knowledge gained in technical drawing helps him to devise an automobile gear, and he is promoted to an office position with the firm of manufacturers by whom he is employed. In the Y.M.C.A. gymnasium he meets the young man whom he had seen with his ideal, and whom he supposes to be her fiancé. And then one day this young man comes to the automobile factory to ask for him on some matter of repairs, and when he accompanies him to the machine standing at the door he is introduced to the man's *sister* who proves to be the girl of his dreams. The picture closes with a more than probable love story on the horizon.

It is a simple, direct, and well-acted little play upon a theme that will appeal to many young people throughout the country. The gymnasium scenes show actual work of Y.M.C.A. classes, and the whole story possesses a feeling of reality and every day life that is admirable.

Posters for this subject will be issued.

Apple Pies

COMEDY—RELEASED SEPTEMBER 11th, 1912

Film No. 7061 **Copyrighted, June, 1912** **Code, Vorrichten** **Approx. Length, 400 feet**

CAST OF CHARACTERS

THE PIE MAKERS { MRS. C. JAY WILLIAMS, GERTRUDE McCOY, BESSIE LEARN, CLARA ADAMS

THE PIE EATERS (gentlemen of leisure) { EDWARD O'CONNOR, EDWARD BOULDEN, ARTHUR HOUSMAN, JULIAN REED

AN AGENT FOR "SLEEP SUGAR"..... HARRY BEAUMONT

A CONSTABLE..... WILLIAM BECHTEL

THE church fair in the village is always a big event. All of the good housewives, and also the embryo housewives have a spell of baking cakes and pies. In Josh Jordan's family the women folk were elected to bake the apple pies for the big church fair. We see the interior of a well-to-do farmhouse kitchen; pretty girls and matrons are busy peeling, paring, and baking apple pies.

While the ladies have been busily engaged as above they receive a call from a pedlar. Among his diversified stock is an article that he calls "Sleep Sugar," a harmless potion which if put in food where thievery is suspected will catch the culprit. The ladies try to get rid of him but while they are thus engaged one of the pies disappears. The alarm is given by one of the girls, and the pedlar taking advantage of the opportunity, makes a sale.

The pies are doctored and soon the good women have four disreputable soiled members of society, better known as tramps, secure in the meshes of a clothes line. The constable arrives with his deputy, the restoring battery is put to work, and the wriggling, writhing mass of "gentlemen of the road" is in the clutch of the two limbs of the law. The ladies and children bid the tramps a parting farewell with many laughs and jeers.

Posters for this subject will be issued.

A Western Prince Charming

(Continued from page 6.)

there comes up the stairs a big handsome man. At last! It is her dream come true; Prince Charming has come to rescue her. True his dress is slightly different from the one in the fairy tale, but he is big and handsome so it must be he. Without any hesitation she goes to his arms and is carried away, clasping her precious Grimm's to her heart, and is soon sound asleep.

When she opens her eyes she is surprised to find herself among the mail bags of the coach which is standing before her home, Fritz and her mother are at a loss to understand how she came there and question her, but to all their questions she can only answer "the Prince came and carried me off."

Posters for this subject will be issued.

How Father Accomplished His Work

COMEDY – RELEASED SEPTEMBER 14th, 1912

Film No. 7057 **Copyrighted, June, 1912** **Code, Vorrede** **Approx. Length, 650 feet**

CAST OF CHARACTERS

FATHER ..... WILLIAM WADSWORTH
HIS WIFE ..... MRS. C. JAY WILLIAMS
HIS MOTHER-IN-LAW ..... ALICE WASHBURN
HIS DAUGHTERS ..... ELSIE McLEOD, VIOLA FLUGRATH
HIS SON ..... HARRY BEAUMONT
A TRAMP ..... WILLIAM WEST

A HARD working father finds it next to impossible to find a room where he can concentrate his thoughts. His mother-in-law's squeaking parrot drives him from the sitting room to his bedroom where he gets into trouble because of his wife's pet dog, and, entering another room, he is interrupted by his two daughters who come in and scrape ragtime on the violin. Again he removes his account books, this time to his son's room, but the son begins his usual exercise on the punching bag.

In utter disgust he returns to his bedroom where at last he finds quiet, his wife having retired for the night. He manages to put in two hours when he is again annoyed by the dog. It is almost midnight but he determines to finish the work and decides to try the sitting room once more. Here, however, he encounters a hungry tramp who has entered the house for the purpose of obtaining food.

A bright plan now enters the old man's head; he transforms the tramp into a burglar and loads him down with the parrot and cage, the musical instruments of torture, not forgetting the dog, gives him some money, and thrusts an empty revolver into his hand. Shouting for help he arouses the household, who see the burglar running away with their beloved pets and musical instruments while father laughs up his sleeve with assurance that in the future he will be able to make up his accounts undisturbed.

The Passer-by

(*Continued from page 8.*)

upon the merry crowd. The host hands him his card saying that if he will call he will help him. The passer-by as he turns to go comes face to face with the portrait of a beautiful woman. Clutching a chair he hoarsely asks his host who she is, and is told that she is his mother. Glancing at his young host's card he reads the name for the first time. It is that of the woman's son. He cannot accept any favours from such a source. He slowly tears up the card, pulls himself together, and goes out to become again merely—a passer-by.

It is a beautiful story of self-sacrificing love, rich in pathos and dramatic action.

Posters for this subject will be issued.

The Little Bride of Heaven

By Mary Imlay Taylor

DRAMATIC—RELEASED SEPTEMBER 14th, 1912

Film No. 7064 **Copyrighted, June, 1912** **Code, Vorruecken** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

CARMELITA ..... EDNA HAMMEL
HER MOTHER ..... MARY FULLER
A POLISH WOMAN ..... LOUISE SYDMETH
CARMELITA'S FRIEND ..... PHILLIP TANNURA
A WIG MAKER ..... ROBERT BROWER
THE PRIEST ..... GEORGE LESSEY

Women of the district, Little Brides of Heaven, acolytes and nuns

CARMELITA and her mother are so poor that, as the time approaches for her first communion there is no money to buy clothes.

She has studied hard, and is therefore heartbroken when she hears this bad news. She feels her position keenly, especially as several of her little friends visit her and display their pretty white dresses, etc. They ask to see her clothes, too; but she is forced to admit that she has none, and bursts out crying. Her faith is terribly shaken, and throwing her catechism at the feet of the Virgin she rushes from the house.

Outside she meets a newsboy, who tells her of a wigmaker who is willing to pay for her beautiful hair, and Carmelita goes to the wigmaker's where her beautiful tresses are cut, and she is the happy possessor of the necessary money. Emerging from the shop she faces Pharos, who stares at her horror-struck and hurries away. Carmelita catches sight of herself in the window. She, too, is frightened at the change and hurries home.

Here she finds the owner of the tenement threatening to eject her mother unless the two months' rent is paid immediately. Carmelita, after a struggle, sacrifices the money for her dress and pays the rent. Her mother demanding the source of the money, discovers Carmelita's shorn head and realising what the sacrifice must have cost her, gently folds her in her arms. Mrs. Litinsky, a neighbour who has witnessed the scene, now steals softly out of the room leaving mother and daughter alone. Going to her own home she gets the little white dress, veil, wreath, slippers, etc., in which her dead Rachel had been confirmed.

Meantime Carmelita and her mother burn a candle and offer a prayer to the Holy Mother, and with peace in their hearts go out together. Mrs. Litinsky now slips upstairs, and laying Rachel's white clothes before the little altar, quietly slips out.

Carmelita finds them there when she returns. Her surprise turns to joy, for surely the Holy Mother had heard her prayer and performed this miracle.

Next Sunday at the head of the procession Carmelita walked with a grateful heart and an inspired soul for, of all the little brides of Heaven, her faith was strongest.

Posters for this subject will be issued.

"The Prisoner of War"

A Great Edison Dramatic Historical Film

Round the figure of Napoleon, whose mighty shadow cast itself for a while so ominously over the whole of Europe, there has gathered a wealth of romantic glory greater, perhaps, than that ever associated with any other man of any other age; and though he has been dead well-nigh a century, the force of his tremendous personality still lingers behind him, and still inspires that almost unwilling reverence and adulation which drew his armies after him, to death as to triumph, with the same unswerving devotion. We can never have too many Napoleon stories, because the life of this extraordinary man is too deeply fascinating and complex a theme ever to tire us, whether set forth in verse or prose or pictures. On the stage, the part of Napoleon has bid fair to become a rival of Hamlet in the actor's estimation. There are certainly few more difficult portraits of which to give a satisfactory living representation.

In conception, as in execution, the latest Napoleon story—Edison's "Prisoner of War"—is amongst the very finest works of its class we have seen. It is not exactly a play—rather a series of historical episodes—but it gains more than it loses on this account, since one feels it to be far more natural and convincing than a conventionally ordered drama, which must always smack more of the theatre than of real life. As its title indicates, the "Prisoner of War" deals with the last, tragic phase of the Emperor's existence, when, shattered in health, his spirit broken with defeat and disappointment, he lived out his last days in exile, a captive on the rock of St. Helena. Of this sorrowful time a very faithful and detailed record exists in the diary of Dr. Barry O'Meare, Napoleon's surgeon on the island—a work which we have before us as we write—and it was doubtless a careful reference to these volumes that enabled the Edison Company to give so largely accurate a picture. In one or two respects they have departed from the facts, however, such as in their version of the death of the Emperor. Actually, his end was very peaceful. In a letter to Joseph Bonaparte, Count Bertrand says: "For the last two hours he neither spoke nor moved; the only sound was the difficult breathing, gradually but regularly decreasing; his pulse ceased; and so he died, surrounded only by a few servants, the man who had dictated laws to the world." This is only one, however, of a great variety of scenes, for the truth of many of which there seems to be every foundation. In an early picture, showing the voyage to his last home, one is given a passing reminiscence of Orchardson's famous painting, "On Board the *Bellerophon*." Throughout the film there are constant glimpses of a wild and rugged coast, splendid in themselves, and a fitting background to this last act in the drama of the overthrown Colossus. As an appropriate and most impressive finish, there appears upon the screen a picture of Napoleon's resting-place in the Invalides, at Paris.

Of Mr. Charles Sutton's impersonation of the Emperor one can only speak with the very warmest praise. Physically and facially, he has managed an almost astonishing likeness—if one can judge by comparing his appearance with an old portrait of Napoleon drawn at St. Helena two months before his death. His acting and demeanour generally also strike just the right note—the ruined Emperor, crushed and heart-broken, a desolate exile upon a barren shore, and yet throughout it all, still the indomitable lion, whose fierce, fiery spirit nothing but death could vanquish. Much has been written concerning the gentler side of the great general's character, and one could not desire a prettier exemplification of it than that to be found in this film.

Much more might be written about "The Prisoner of War," for it is really a magnificent presentation of a magnificent subject; there is nothing further, however, for which we have the space here. The grandeur of the theme, which Edisons have realised so well, was well expressed by Carlyle, and we may fittingly conclude by quoting him: "Since the days of Prometheus Vinctus I recollect no spectacle more moving and sublime than that of this great man in his dreary prison-house, captive, sick, despised, forsaken, yet arising above it all by the stern force of his unconquerable spirit."

The film will be released on September 7th, and is 1,000 feet in length. —*Bioscope*.

Masterful Tableaux of a Great Character

Edison strike an original feature

How are the mighty fallen! Napoleon, it has been said, was one of the world's greatest man. Possessed of brain far superior to that of any of his countrymen, having an infinite capacity for detail and an indomitable spirit, this great man all but conquered the world. How sad, then, his days of captivity must have been, how tedious and monotonous after his previous active and strenuous existence. Day after day, hour after hour, up and down, up and down he paced, thinking, brooding, thinking. A ray of light here and there, a touch of humour now and then, but always the same thought, no hope, no liberty, till death. A glimpse of his last days are shown us in " The Prisoner of War," an Edison thousand footer. Story there is none. Just a few picked incidents are shown. The landing, the quarrels, the dry humour, visions, memories and then, the death of this fine soldier.

All through this striking film a sincere and solemn note is maintained. First we see the farewell of the Emperor to his loved country, France.

Then from the deck of the *Bellerophon*, St. Helena is sighted. His room at "Longwood" is faithfully reproduced, while his quarrels with his gaoler, Sir Hudson Low, are most realistically portrayed. One day Napoleon, maddened by the constant restriction placed upon his movements, determines to elude his guards. A hue and cry is raised, but no trace of the captive is to be found. Hidden in the crevice of a rock, the Emperor is passed and repassed many times. Cautiously making a wide *detour*, Napoleon, unseen, regains his apartments, and when, furious and baffled, the Governor and his aide return, he is discovered reading a book with every appearance of unconcern.

Towards the end of his captivity, however, the ravages of time and mental unrest considerably hastened the great man's end. Night after night, visions of past triumphs disturbed his rest and when, one bleak and dreary day, a storm crashed down upon the island, the Emperor received his last call.

Dying, broken in body and spirit, he lay, surrounded by those who loved and respected him. Slowly the spark of life died out, until at last, knowing the end had come, Napoleon, the greatest soldier that ever lived, murmured " France—" " The Army—" and, with his last breath, " Josephine." So he died and was buried with the dome of the Hotel des Invalides to cover his tomb, a fitting resting place for the Emperor Napoleon.

The atmosphere in this film is perfect, while the photography is of the best. Charles Sutton as Napoleon, and James Gordon as the Governor-General, are two characters of especial value. Altogether this film is above the ordinary, and should prove, deservedly, popular. — *Kinematograph and Lantern Weekly.*

Harry Furniss in America

Harry Furniss, the great caricaturist, was, as no doubt the majority of our readers are aware, recently in America, where he has written and produced films for the Edison Company. The first of these to arrive in England is entitled " The Artist and the Brain Specialist," and possesses a great attraction in so much as it features the famous cartoonist himself. His brilliant style is at once to be recognised, and his appearance and acting adds a snap to the whole production such as one would expect from England's premier humorous artist. Of course, such a subject would be incomplete if no reference were made to his drawings, and this has not been overlooked. In two of the scenes we see the famous artist with a few deft strokes producing the most grotesque libels on his victim's features. For a hot period such as we are now experiencing this film is eminently suited, as it is a certain house-filler even in the most adverse conditions.— *Kinematograph and Lantern Weekly.*

"The Artist and the Brain Specialist"

One's first emotion on witnessing this entirely charming comedy is, "What a thoroughly delightful person is Mr. Harry Furniss!" "The Artist and the Brain Specialist" simply effervesces with Furniss. Furniss bursts from it at every pore, and radiates in streams of that golden good-humour which has helped to make him so popular, as well as so great, a man, and so very human an artist. He makes his personality felt across the screen, and he has a singular knack of appearing to appeal personally to his audience—as though he were letting them, in confidence, into this excellent joke of his. He cuts no poor figure as an actor, either, with his bustling, incisive methods, and his wonderfully expressive facial play. The film is, of course, very much a one-man piece, though it is not without value as a pretty little comedy. Its ethical teachings remind one somewhat of an old publication by Mr. Furniss, entitled, "Royal Academy Antics"—and Sir Tufto Dauber is a wholly Furnissian Academician, who might have stepped straight from the pages of that merrie painter's jest-book.

As we have said, Mr. Furniss's personality is very much to the fore in the film. There is "no deception" about it, indeed; it is all frankly Furniss, down to the very sub-titles, which are penned in his own inky, picturesque flourishes. It also introduces one or two of those inimitable caricatures for which this artist is so famous, and which, in themselves, are quite a complete entertainment. In addition to its dramatic interest, it will also have, of course, the sentimental interest of showing a great celebrity in a very original *rôle*. It is quite a wonderful spectacle to see the jocund Furniss, with his pervasive *bonhomie*, playing the jovial fairy godfather to an indigent painter and his family in this pretty artist pantomime. The Edison Company ought to invite the Council of the Royal Academy to see the film. We feel sure it would do them good. —*Bioscope*.

Since I published a portrait of little Maude Derby, one of the youngest picture actresses, I have been made aware of the fact that there are others who may claim to be the youngest in the profession.

There is, for instance, little six-year-old Edna May Weick, of the Edison Company. The charm about this child's acting, which so many have seen in the Edison productions, is that she is quite unconscious of her surroundings, quite oblivious of the fact that the camera is recording her every movement and expression, and thoroughly happy in all she does. Everyone is glad to see her bright little face appear on the screen, her ways are so winning, and her acting is so perfectly natural. . . .

Mary Fuller needs no introduction. She is a great favourite among admirers of Edison productions. . . .

There is, and there probably always will be, an undiminished interest in Napoleon; witness the books on him which are constantly being written. Even the "Royal Divorce" has not lost its hold on the play-going public. I venture to think that Edison's "Prisoner of War," which deals with Napoleon's life at St. Helena, will take the hearts of picture patrons by storm. The film follows on traditional lines; perhaps that is best. Napoleonic traditions, if disturbed, would rob a play of its interest. The "Man of Destiny" must come to us as he has always come, as the only Napoleon.—*London Evening News*.

Don't put off ordering that Lobby Display Frame. Do it now while you think of it.

"Billie"

The film "Billie," released on August 17th, is adapted from the story by James Oppenheim which appeared in the *Outlook* under the same title. It is a beautiful little drama of that most appealing character which instantly endears itself to every audience. But its chief point of interest to photo-playdom is the fact that it embodies the expression of a well-known author's opinion of motion pictures.

Mr. Oppenheim, in his visits to the Edison Studio, has shown a thorough comprehension of the wonderful possibilities of the photo-play, and he has now taken up the writing of scenarios with the same boundless enthusiasm which has marked his previous literary work. Not only is the Edison Company to be congratulated upon securing the co-operation of this gifted writer, but the motion picture industry, as a whole, will realize that the interest of men of this stamp is of inestimable value.

That Mr. Oppenheim is a student of life, and a great believer in the motion picture as the means of recreation and education cannot be better shown than by quoting from "Billie" the story to which we have already alluded. "Billie" and her new found friend have entered a moving picture theatre, and what they saw is described as follows:

"The great outdoors came into this narrow room, with spacious prairie and breaking sea; beauty came in the shapes of men and women making love; adventure brought its rough riders, its miners, and sailors; and a girdle was put about the earth in thirty minutes. This was art democratic; this gave back to the people their withheld heritage of the rich ages; and who could doubt that the starved hearts of men and women were fed? For I heard the laughter and the weeping and the naive exclamations that showed that these watchers had become the actors."

Vive l'Empereur!

"Nations yet to come will look back upon his history as to some grand and supernatural romance. The fiery energy of his youthful career, and the magnificent progress of his irresistible ambition, have invested his character with the mysterious grandeur of some heavenly appearance; and when all the lesser tumults and lesser men of our age shall have passed away into the darkness of oblivion, history will still inscribe one mighty era with the majestic name of Napoleon." . . . . *John Gibson Lockhart, historian, biographer and critic.*

Have you booked the photo-play of the year yet? It is

"The Prisoner of War"

and is released on

SEPTEMBER 7th.

Do not delay or the rival house will screen it first.

Advertising Synopses for Edison Releases in this Issue.

"JIM'S WIFE."

This is a dramatic story telling how a big-hearted woman cared for an injured lumberman her husband had befriended. The lumberman, a despicable character, repays the good with evil, but meets, in the end, with just punishment.

"THE ANGEL AND THE STRANDED TROUPE."

By Bannister Merwin.

A comedy of types, each one a gem. All the traditional characters of a "one night stand" stock company, the landlord and boy of the small hotel, the village squire (who acted as the "angel") contribute to the merriment.

"KITTY'S HOLD-UP."

This is a bright little comedy played with a snap. Kitty, disguised as a hold-up man, surprises her sisters upon returning from a dance. The tables are reversed, and Kitty becomes the victim of her prank at the hands of a policeman.

"A WESTERN PRINCE CHARMING"

This dramatic story tells how sunshine was brought to an unhappy child yearning for its mother's kindness. Some cowboys out for a lark, found her pathetic letter and like the "prince of fairy land" the leader of the band saw that she was delivered.

"THE PRISONER OF WAR."

Napoleon on the Island of St. Helena.

This dignified and pathetic picture depicts how Napoleon spent his last days on the Island of St. Helena. His last words, ere he passed out from the ways of man were "The army—France—Josephine" appearing in visions of war, patriotism and love. A feature film.

"THE PASSER-BY."

This is a feature film, intensely interesting and dramatic, with elaborate stage settings and superb photography. A passer-by, a derelict, hailed from the street, relates his tale of love. Turning, he recognizes the portrait on the wall—the mother of his host, and he silently passes on.

"A MAN IN THE MAKING."

This is a dramatic story depicting how a young man, inspired by a good woman's face, grasped the opportunity of the better world. It tells also how the Y.M.C.A. gets a young man out of a "blind-alley" job.

"APPLE PIES."

A country comedy of types. Some tramps, in their desire to unlawfully profit by the pies being baked for the church fair, meet with what is literally a severe shock and a rude awakening.

"HOW FATHER ACCOMPLISHED HIS WORK."

Father found it impossible to do his writing and figuring on account of his mother-in-law's parrot, his wife's dog, his son's exercises, his daughter's music, and was in despair. However, chance and a midnight intruder solved the problem. A breezy comedy.

"THE LITTLE BRIDE OF HEAVEN."

This is a dramatic story, sweetly told. It depicts the trials of a little girl whose first communion was brought about through the kindness of a neighbour in giving her a suitable dress for the occasion. A reward for the noble spirit of self-sacrifice.

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William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw

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THE

first essential of a successful picture play is strength and stability of action and this is embodied to the highest degree in the latest Edison feature film. What more enthralling and heart-stirring subject could possibly be portrayed than the death of the "Shadow of Europe," Napoleon Bonaparte, while a

PRISONER

on the Island of St. Helena, in the hands of a people whom he termed "a nation of shopkeepers." It is said of most men who rise to a position far above their station of life that prosperity spoils them, and the "Man of Destiny" was no exception. From the time

OF

his appointment as First Consul of France, his ambition was to emulate the glorious deeds of Alexander and other heroes of ancient history, and how nearly he succeeded is common knowledge. Only Britain at last stood between him and his destiny and there was

WAR

to the knife between the two countries until his star sank, never to rise again, on the field of Waterloo. Photographically the film is superb, and the most minute attention has been paid to the historical correctness of every detail. This is the picture to fill your theatre, and not only will it do that, but will gain you the enviable reputation of screening the best subjects. Therefore this is a film you cannot afford to miss.

REMEMBER THE RELEASE DATE—SEPT. 7th

No. 7056 **Approx. Length, 1000 feet** **Code, Vorrecht**

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Charles Seay	Edward O'Connor
Mary Fuller	William West
Charles Ogle	Miriam Nesbitt
Harold M. Shaw	Marc McDermott

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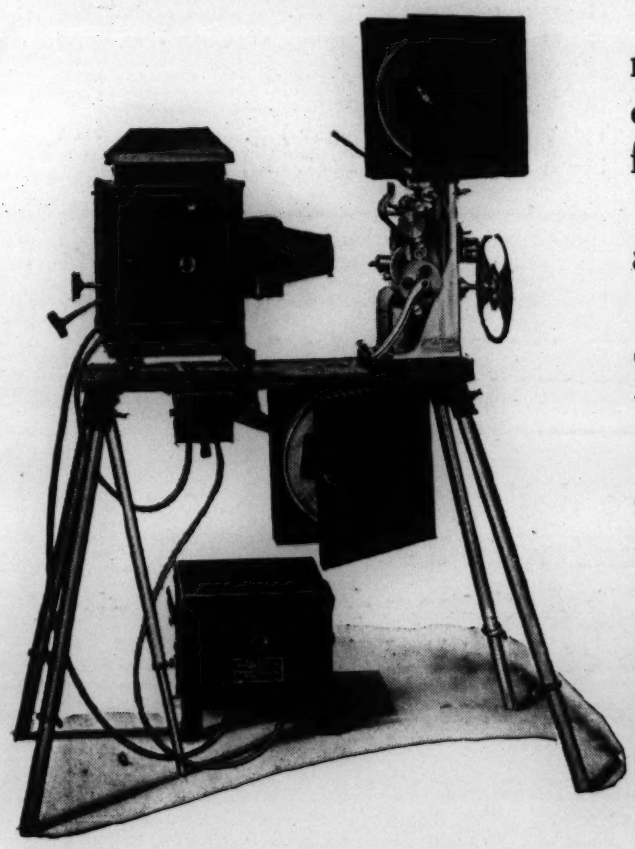

A shutter that does not shut when needed is worse than none at all, as you depend on it acting correctly, and therefore neglect other precautions.

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